

# Disability, Culture & Society

## Fall 2018

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**The Futures  
Initiative**


Advancing Equity and Innovation  
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**Course description.** Like the fictions of gender and race, disability is a cultural and social formation that sorts bodies and minds into desirable (normal) and undesirable (abnormal, sick) categories. Regimes of representation in literature, art, music, theater, film, and popular culture—the ways that bodies and minds constructed as disabled are depicted—both reflect and shape cultural understandings of nonconforming identities and extraordinary bodies, affecting the lived experience of people understood as disabled, often in negative ways. Drawing on examples from the arts and popular culture, this course will interrogate the many ways disability identity has been confined to rigid and unproductive social, political, and aesthetic categories. It will also explore a significant counter-tradition in which disability is seen as a significant artistic resource and a desirable way of being in the world. Topics will include: the medical and social models of disability; narratives of disability; disability and performance; disability writing (memoir and fiction); narratives of overcoming; the histories and cultures of autism, deafness, blindness, intellectual disability, and madness. We will pay particular attention to the intersection of disability with other more familiar tropes of human disqualification, including race, gender, and sexuality.

### NOTES:

1. **EVENTS OUTSIDE CLASS**—Students are expected to attend the public lectures in the series outlined below as well as weekly cultural events prior to each seminar.
2. **LOCATION**—All events take place in Room 3491 at the Graduate Center, unless otherwise noted.

Date	Seminar session Runs 2:00-5:00 p.m.; guest lecturers, 4:00-5:00 p.m. Graduate Center, Room 3491	Film series Starts at noon GC, Room 3491	Speaker series Reception & talk, times listed below
Aug 29 JMR + JS	<p><b>Introduction: Disability Narrative and Representation</b></p> <ul style="list-style-type: none"> <li>• Rachel Adams, Benjamin Reiss, and David Serlin, “Introduction” and “Disability,” in <i>Keywords for Disability Studies</i> (NYU, 2015): 1–11.</li> <li>• Rosemarie Garland-Thomson, <i>Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature</i> (Columbia University Press, 1997): 5–23.</li> <li>• Lennard Davis, “Constructing Normalcy,” in <i>Enforcing Normalcy: Disability, Deafness, and the Body</i> (Verso, 1995): 23–49.</li> <li>• Tobin Siebers, <i>Disability Aesthetics</i> (University of Michigan Press, 2010): 1–20.</li> <li>• Therí A. Pickens, “Blue Blackness, Black Blueness: Making Sense of Blackness and Disability,” in <i>African American Review</i> 50.2 (Summer 2017): 93-103.</li> </ul> <p><b>If you want more:</b></p> <ul style="list-style-type: none"> <li>• Rosemarie Garland-Thomson, “Disability Studies: A Field Emerged,” <i>American Quarterly</i> 65.4 (Dec 2013): 915-926.</li> <li>• Paul Longmore and Lauri Umansky, “Introduction: Disability History: From the Margins to the Mainstream,” in <i>The New Disability History: American Perspectives</i> (NYU Press, 2001): 1–29.</li> <li>• David Mitchell and Sharon Snyder, “Narrative Prosthesis” in <i>The Disability Studies Reader</i> (4<sup>th</sup> ed.), Lennard Davis, ed. (Routledge, 2013): 222–235.</li> <li>• Rosemarie Garland-Thomson, “The Cultural Logic of Euthanasia: ‘Sad Fancyings’ in Herman Melville’s ‘Bartelby.’” <i>American Literature</i> 76/4: 777-806.</li> </ul>	<i>Vital Signs: Crip Culture Talks Back</i> (Dir. David Mitchell & Sharon Snyder, 1995; available through YouTube)	No speaker

Sep 5	<p><b>NO CLASS—GRADUATE CENTER FOLLOWS A MONDAY SCHEDULE</b></p> <p><b>BUT THERE WILL BE A LECTURE THIS EVENING (SEE OVER HERE)</b> </p> <p><b>IN PREPARATION FOR THE LECTURE, PLEASE READ:</b></p> <p><b>Julia Miele Rodas, <i>Autistic Disturbances: Theorizing Autism Poetics from the DSM to Robinson Crusoe</i>, chapters 2-3, pp. 31-98.</b></p>		<p><b>AT SPS</b> Julia Miele Rodas, <i>Autistic Disturbances: Theorizing Autism Poetics from the DSM to Robinson Crusoe</i></p> <p>Reception at 5:30; talk at 6:30</p>
Sep 12 JS	<p><b>Life Writing</b></p> <ul style="list-style-type: none"> <li>• Thomas Couser, “Disability, Life Narrative, and Representation,” in the <i>Disability Studies Reader</i>, ed. Lennard Davis (Routledge, 2013): 456–459.</li> <li>• Thomas Couser, “Signifying Selves: Disability and Life Writing” in <i>The Cambridge Companion to Literature and Disability</i>, Clare Barker and Stuart Murray, eds. (Cambridge, 2018).</li> <li>• Michael Bérubé, “Representation” in <i>Keywords for Disability Studies</i>, Rachel Adams, Benjamin Reiss, and David Serlin, eds. (NYU, 2015): 151–54.</li> <li>• Tobin Siebers, “Disability as Masquerade” in <i>Disability Theory</i> (University of Michigan, 2011): 96–119.</li> </ul> <p><b>Choose three additional texts:</b></p> <ul style="list-style-type: none"> <li>• Essays from the <i>New York Times</i> Disability Series <a href="https://www.nytimes.com/column/disability">https://www.nytimes.com/column/disability</a> <ul style="list-style-type: none"> <li>• Catherine Kudlick, “In My Mother’s Eyes, and Mine”</li> <li>• Rachel Kolb, “Sensations of Sound: On Deafness and Music”</li> <li>• Rosemarie Garland-Thomson, “My ‘Orphan Disease’ Has Given Me a New Family”</li> <li>• Riva Lehrer, “Where All Bodies Are Exquisite”</li> <li>• Luticha Doucette, “If You’re in a Wheelchair, Segregation Lives”</li> </ul> </li> </ul>	<p><i>Body &amp; Soul: Diana &amp; Kathy</i> (Dir. Alice Elliot, 2007); available through Kanopy; director will come for screening and Q &amp; A</p>	<p><b>AT GC</b> Thomas Couser, Hofstra University</p> <p>topic: Disability &amp; Life Writing</p> <p>Reception at 5:00 pm, talk at 6:30 pm</p>

	<ul style="list-style-type: none"> <li>• Shane Fistell, “My Life With Tourette’s Syndrome”</li> <li>• Georgina Kleege, “Blind Rage: An Open Letter to Helen Keller,” <i>Sign Language Studies</i> 7.2 (Winter 2007): 186-194.</li> <li>• Nancy Mairs, “On Being a Cripple” in <i>PlainText</i> (University of Arizona Press, 1986): 9-20.</li> <li>• Harriet McBryde Johnson, “Unspeakable Conversations” in <i>The New York Times Magazine</i> (16 Feb 2003). Reprinted in the Disability Studies Reader, 4/e: 507-519.</li> <li>• Anand Prahlad, Introduction to <i>The Secret Life of a Black Aspie: A Memoir</i> (U of Chicago P, 2017): 1-12.</li> </ul> <p>If you want more:</p> <ul style="list-style-type: none"> <li>• Nancy Mairs, <i>Waist-High in the World: A Life Among the Nondisabled</i> (Beacon Press, 1996).</li> <li>• Harriet McBryde Johnson, <i>Too Late to Die Young: Nearly True Tales from a Life</i> (Holt, 2005).</li> <li>• Georgina Kleege, <i>Sight Unseen</i> (Yale UP, 1999).</li> <li>• Thomas Couser, <i>Recovering Bodies: Illness, Disability, and Life Writing</i> (University of Wisconsin Press, 1997), Introduction, pp. 3–17.</li> <li>• Thomas Couser, “Auto/Biographical, Biomedical, and Ethnographic Ethics” in <i>Vulnerable Subjects: Ethics and Life Writing</i> (Cornell, 2004): 14-33.</li> </ul>		
Sep 26 JMR + JS	<p><b>Autism</b></p> <ul style="list-style-type: none"> <li>• Joseph Straus, “Autism as Culture,” in <i>The Disability Studies Reader</i> (4<sup>th</sup> ed.), Lennard Davis, ed. (Routledge, 2013): 460–84.</li> <li>• Stuart Murray, Preface and Introduction to <i>Representing Autism: Culture, Narrative, Fascination</i> (Liverpool UP, 2008): xiii–xviii and 1-17.</li> <li>• Melanie Yergeau, “Involution,” Introduction to <i>Authoring Autism: On Rhetoric and Neurological Queerness</i> (Duke, 2018): 1-34.</li> <li>• Leon Hilton, “Avonte’s Law: Autism, Wandering, and the Racial Surveillance of</li> </ul>	<p><i>Keep the Change</i> (Dir. Rachel Israel, 2018; available streaming from Amazon)</p> <p>--OR--</p>	<p><b>AT SPS</b> Melanie Yergeau, <i>Authoring Autism</i></p> <p>Reception at 5:30; talk at 6:30</p>

	<p>Neurological Difference,” in <i>African American Review</i> 50.2 (Summer 2017): 221-35.</p> <p><b>If you want more:</b></p> <ul style="list-style-type: none"> <li>• Loud Hands Project, <i>Loud Hands: Autistic People, Speaking</i> (Autistic Self Advocacy Network, 2012).</li> <li>• Mark Osteen, “Autism and Representation: A Comprehensive Introduction” in <i>Autism and Representation</i>, ed. Mark Osteen (Routledge, 2008): 1-48.</li> <li>• Temple Grandin, <i>Emergence: Labeled Autistic</i> (Warner Books, 1986).</li> <li>• Temple Grandin, <i>Thinking in Pictures: And Other Reports from My Life with Autism</i> (Doubleday, 1995).</li> <li>• Jim Sinclair. “Don’t Mourn for Us.” <i>Autonomy: the Critical Journal of Interdisciplinary Autism Studies</i> 1.1 (2012): 1-4.</li> <li>• Stuart Murray, <i>Autism</i> (Routledge, 2012): 1-74.</li> <li>• Julia Miele Rodas, “Why Bartleby Doesn’t Live Here” in <i>Autistic Disturbances</i> (University of Michigan Press, 2018): 117-23.</li> </ul>	<p><i>Rain Man</i> (Dir. Barry Levinson, 1988)</p>	
<p>Oct 3 JMR</p>	<p><b>Academia/Pedagogy</b></p> <ul style="list-style-type: none"> <li>• David Connor, “Scholar,” in <i>Contemplating Dis/ability Across Schools and Society: A Life in Education</i>, forthcoming.</li> <li>• Subini A. Annamma, David J. Connor, and Beth Ferri, “Touchstone Text: Dis/ability Critical Race Studies (DsCrit): Theorizing at the Intersections of Race and Dis/ability” in <i>DisCrit: Disability Studies and Critical Race Theory in Education</i>, David Connor, Beth A. Ferri &amp; Subini A. Annamma, eds. (Teachers College Press, 2016): 9-34.</li> <li>• Julia Miele Rodas, “Here There Be Monsters: Teaching Disability Studies at CUNY’s Bronx Community College.” <i>Transformations: The Journal of Inclusive Scholarship and Pedagogy</i>, 25.2 (2014): 189-198.</li> <li>• Nirmala Erevelles. “Crippin’ Jim Crow: Disability, Dis-Location, and the School-to-Prison Pipeline,” in <i>Disability Incarcerated</i>, eds. Liat Ben-Moshe, Chris Chapman &amp; Allison C. Carey (Palgrave Macmillan, 2014): 81-99.</li> </ul>	<p><i>The Miracle Worker</i> (Dir. Arthur Penn, 1962)</p>	<p><b>AT SPS</b> David Connor, <i>DisCrit: Disability Studies and Critical Race Theory in Education</i></p> <p>Reception at 5:30; talk at 6:30</p>

	<p><b>If you want more:</b></p> <ul style="list-style-type: none"> <li>• Edward Fergus, “Social Reproduction Ideologies: Teacher Beliefs about Race and Culture” in <i>DisCrit: Disability Studies and Critical Race Theory in Education</i>, David Connor, Beth A. Ferri &amp; Subini A. Annamma, eds. (Teachers College Press, 2016): 117-130.</li> <li>• Elizabeth Mendoza, Christina Paguyo &amp; Kris Gutierrez, “Understanding the Intersection of Race and Dis/ability: Common Sense Notions of Learning and Culture” in <i>DisCrit: Disability Studies and Critical Race Theory in Education</i>, David Connor, Beth A. Ferri &amp; Subini A. Annamma, eds. (Teachers College Press, 2016): 71-86.</li> <li>• Jay Dolmage, <i>Academic Ableism: Disability and Higher Education</i> (Michigan UP, 2017).</li> <li>• Margaret Price, <i>Mad at School: Rhetorics of Mental Disability and Academic Life</i> (Michigan, 2011).</li> <li>• Stephanie L. Kerschbaum et al. <i>Negotiating Disability: Disclosure and Higher Education</i>. (Michigan, 2017).</li> </ul>		
Oct 10 JMR	<p><b>Intersection: Disability, Gender, and Sexuality</b></p> <ul style="list-style-type: none"> <li>• Alison Kafer, “Time for Disability Studies and a Future for Crips” in <i>Feminist, Crip, Queer</i> (Indiana, 2013): 25-46.</li> <li>• Eli Clare, “Freaks and Queers” in <i>Exile and Pride: Disability, Queerness, and Liberation</i> (Duke University Press, 2015): 81-118.</li> <li>• Robert McRuer, “Coming Out Crip” in <i>Crip Theory: Cultural Signs of Queerness and Disability</i> (NYU, 2006): 33-76.</li> <li>• Rosemarie Garland-Thomson, “Integrating Disability, Transforming Feminist Theory” in <i>The Disability Studies Reader</i> (4<sup>th</sup> ed.), Lennard Davis, ed. (Routledge, 2013): 333-53.</li> <li>• Cynthia Wu, “‘Give Me the Stump Which Gives You the Right to Hold Your Head High’: A Homoerotics of Disability in Asian Americanist Critique” <i>Amerasia Journal</i> 39.1 (2013): 3-16.</li> </ul>	<p><i>The Shape of Water</i> (Dir. Guillermo del Toro, 2017; streaming from Amazon)</p>	<p>possible disability arts collaboration with Art Beyond Sight</p>

	<p><b>If you want more:</b></p> <ul style="list-style-type: none"> <li>• McRuer, Robert, and Anna Mollow, eds. <i>Sex and Disability</i>. Durham: Duke University Press, 2012.</li> <li>• Melanie Yergeau, "Intervention," chapter 2 of <i>Authoring Autism: On Rhetoric and Neurological Queerness</i> (Duke, 2018): 89-134.</li> <li>• Merri Lisa Johnson, <i>Girl in Need of a Tourniquet: Memoir of a Borderline Personality</i> (Seal Press, 2010).</li> <li>• Terry Galloway, <i>Mean Little Deaf Queer: A Memoir</i> (Beacon Press, 2010)</li> </ul>		
<p>Oct 17 JMR</p>	<p><b>Intersection: Disability &amp; Race</b></p> <ul style="list-style-type: none"> <li>• Dennis Tyler, "Jim Crow's Disabilities: Racial Injury, Immobility, and the 'Terrible Handicap' in the Literature of James Weldon Johnson," in <i>African American Review</i> 50.2 (Summer 2017): 185-201.</li> <li>• Audre Lorde, "Breast Cancer: Power vs. Prosthesis" in <i>The Cancer Journals</i> (Aunt Lute Books, 1980): 56-79.</li> <li>• Cynthia Wu, "Labor and Ownership in the American South" in <i>Chang and Eng Reconnected: The Original Siamese Twins in American Culture</i> (Temple University Press, 2012): 15-35.</li> <li>• Darryl B. Hill, "Sexual Admissions: An Intersectional Analysis of Certifications and Residency at Willowbrook State School (1950–1985)," <i>Sexuality &amp; Disability</i> 34.2 (2016): 103-29.</li> <li>• Sami Schalk, Introduction to <i>Bodyminds Reimagined: (Dis)Ability, Race, and Gender in Black Women's Speculative Fiction</i> (Duke, 2018): 1-28.</li> </ul> <p><b>If you want more:</b></p> <ul style="list-style-type: none"> <li>• Albert Deutsch. "The First U.S. Census of the Insane (1840) and Its Use as Pro-Slavery Propaganda," <i>Bulletin of the History of Medicine</i> 15.5 (May, 1944): 469-482.</li> <li>• Christopher Bell, ed. <i>Blackness and Disability: Critical Examinations and Cultural Interventions</i> (Michigan, 2011).</li> </ul>	<p><i>Unbreakable</i> (Dir. M. Night Shyamalan, 2000; streaming from Amazon)</p>	<p><b>AT GC</b> Dennis Tyler, Fordham University</p> <p>topic: Disability &amp; Race</p> <p>Reception at 5:00 pm, talk at 6:30 pm</p>

	<ul style="list-style-type: none"> <li>• Julie Avril Minich. "Enabling Whom? Critical Disability Studies Now." <i>Lateral: Journal of the Cultural Studies Association</i>, Issue 5.1 (Spring 2016). <a href="http://csalateral.org/issue/5-1/forum-alt-humanities-critical-disability-studies-now-minich/">http://csalateral.org/issue/5-1/forum-alt-humanities-critical-disability-studies-now-minich/</a></li> <li>• Julie Avril Minich. <i>Accessible Citizenships: Disability, Nation and the Cultural Politics of Greater Mexico</i>. (Temple University Press, 2014).</li> <li>• Kathy Martinez and Robin Savinar. <i>Latinos with Disabilities in the United States: Understanding &amp; Addressing Barriers to Employment</i>. (Report) The World Institute on Disability, Oakland, CA. 2006. <a href="https://worldinstituteondisabilityblog.files.wordpress.com/2016/01/latinos-with-disabilities-in-the-us-english.pdf">https://worldinstituteondisabilityblog.files.wordpress.com/2016/01/latinos-with-disabilities-in-the-us-english.pdf</a></li> <li>• Kristen H. Starkowski. "Moving Toward a Disability-Centric Model of Body Politics in Borderlands Theory and Fiction" <i>Latino Studies</i> 15.4 (November 2017): 498-515.</li> <li>• Leonard Kriegel, "Uncle Tom and Tiny Tim: Some Reflections on the Cripple as Negro," <i>The American Scholar</i> 38. 3 (Summer, 1969): 412-430.</li> <li>• Miroslava Chavez Garcia. <i>States of Delinquency: Race and Science in the Making of California's Juvenile Justice System</i>. (University of California Press, 2012).</li> <li>• Natalia Molina. "Medicalizing the Mexican: Immigration, Race, and Disability in the Early Twentieth-Century United States." <i>Radical History Review</i>, 94 (Winter 2006): 22-37.</li> <li>• Octavia Butler, <i>Parable of the Sower</i> (Four Walls Eight Windows, 1993).</li> </ul>		
Oct 24 JS	<p><b>Madness</b></p> <ul style="list-style-type: none"> <li>• Sander Gilman, "Madness," in <i>Keywords for Disability Studies</i>, Rachel Adams, Benjamin Reiss, and David Serlin, eds. (NYU, 2015): 114–119.</li> <li>• Bradley Lewis, "A Mad Fight: Psychiatry and Disability Activism," in <i>The Disability Studies Reader</i> (4<sup>th</sup> ed.), Lennard Davis, ed. (Routledge, 2013): 115–31.</li> <li>• Ian Hacking, <i>Mad Travelers: Reflections on the Reality of Transient Mental</i></li> </ul>	<p><i>One Flew Over the Cuckoo's Nest</i> (Dir. Milos Forman, 1975; streaming from Amazon)</p>	<p><b>AT GC</b> Elizabeth Donaldson, New York Institute of Technology <a href="#">Literatures of</a></p>



	<p><i>Illnesses</i> (Harvard University Press, 2002): 1–5, 80-102.</p> <ul style="list-style-type: none"> <li>• Jonathan Metzl, <i>The Protest Psychosis: How Schizophrenia Became a Black Disease</i> (Beacon Press, 2009): ix-xxi.</li> <li>• Charles Fernyhough, <i>The Voices Within: The History and Science of How We Talk to Ourselves</i> (Basic Books, 2016): 119-133.</li> <li>• Elizabeth Donaldson, “<i>The Center Cannot Hold: Elyn Saks,</i>” in <i>Disability Experiences</i>, Thomas Couser &amp; Susannah B. Mintz, eds. (Cengage, forthcoming)</li> </ul> <p><b>If you want more:</b></p> <ul style="list-style-type: none"> <li>• Shulamith Firestone, <i>Airless Spaces</i>.</li> <li>• Elyn Saks, <i>The Center Cannot Hold: My Journey Through Madness</i> (Hyperion, 2007).</li> <li>• Blake Howe, “Music and the Agents of Obsession,” <i>Music Theory Spectrum</i> 38. 2 (Feb 2017): 218–240.</li> <li>• Charlotte Perkins Gilman, “The Yellow Wallpaper” (1892)</li> <li>• Gary Greenberg, <i>The Book of Woe: The DSM and the Unmaking of Psychiatry</i> (Blue Rider Press, 2013).</li> <li>• Roy Porter, <i>Madness: A Brief History</i> (Oxford UP, 2002).</li> <li>• Lennard Davis, <i>Obsession: A History</i> (University of Chicago Press, 2008): 1-66.</li> <li>• Margaret Price, “Defining Mental Disability” in <i>The Disability Studies Reader</i> (4<sup>th</sup> ed.), Lennard Davis, ed. (Routledge, 2013): 298–307.</li> <li>• Robert Whitaker, <i>Mad in America: Bad Science, Bad Medicine, and the Enduring Mistreatment of the Mentally Ill</i>, revised 2<sup>nd</sup> edition (Basic Books, 2009).</li> <li>• T.M. Luhrmann, “The Sound of Madness: Can we treat psychosis by listening to the voices in our heads?” <i>Harper’s Magazine</i>, June 2018. <a href="https://harpers.org/archive/2018/06/the-sound-of-madness/">https://harpers.org/archive/2018/06/the-sound-of-madness/</a></li> </ul>		<p><a href="#"><i>Madness</i></a>, Book talk &amp; signing</p> <p>Reception at 5:00 pm, talk at 6:30 pm</p>
Oct 31 JMR	<p><b>Another intersection: Disability &amp; Violence</b></p> <ul style="list-style-type: none"> <li>• Junot Diaz, “Ysrael” &amp; “No Face” in <i>Drown</i> (Riverhead Books, 1996): 3-20 &amp;</li> </ul>	<i>Of Mice and Men</i> (Dir. Gary Sinese,	possible disability arts collaboration

	<p>153-58.</p> <ul style="list-style-type: none"> <li>• Erika Harrell, "Crime Against Persons with Disabilities, 2009–2012 - Statistical Tables," U.S. Department of Justice, Feb. 2014 &lt;<a href="https://www.bjs.gov/content/pub/pdf/capd0912st.pdf">https://www.bjs.gov/content/pub/pdf/capd0912st.pdf</a>&gt;</li> <li>• Ira Glass, "When Your Hospital-Borne Infection Is a Bullet," <i>This American Life</i>, 12 Feb. 2016 (NPR)</li> <li>• Julia Miele Rodas, "Limited Visibility; Or, Confessions of a Satellite" <i>Pedagogy</i> 15.3 (2015): 493-505.</li> <li>• Vittorio Bufacchi, "Violence and Intentionality" in <i>Violence and Social Justice</i> (Palgrave, 2007): 66-87.</li> </ul> <p><b>If you want more:</b></p> <ul style="list-style-type: none"> <li>• Andrew Solomon, "Crime," from <i>Far From the Tree: Parents, Children and the Search for Identity</i> (Scribner, 2012): 537-98.</li> <li>• John Steinbeck, <i>Of Mice and Men</i> (1937).</li> <li>• Vittorio Bufacchi and Jools Gilson, "The Ripples Of Violence" <i>Feminist Review</i> 112.1 (February 2016): 27–40.</li> <li>• Vittorio Bufacchi, "Knowing Violence: Testimony, Trust and Truth." <i>Revue Internationale de Philosophie</i>, 1.235 (2006): 277-291.</li> </ul>	1992; streaming from Amazon)	with Art Beyond Sight
Nov 7 JMR	<p><b>Blindness</b></p> <ul style="list-style-type: none"> <li>• D. A. Caeton, "Blindness," in <i>Keywords for Disability Studies</i>, Rachel Adams, Benjamin Reiss, and David Serlin, eds. (NYU, 2015): 34–37.</li> <li>• David Bolt, "Community, Controversy, and Compromise: The Terminology of Visual Impairment" in <i>The Metanarrative of Blindness: A Re-Reading of Twentieth-Century Anglophone Writing</i> (University of Michigan Press, 2016: 16–34.</li> <li>• Georgina Kleege, "Blindness and Visual Culture: An Eyewitness Account," in <i>The Disability Studies Reader</i> (4<sup>th</sup> ed.), Lennard Davis, ed. (Routledge, 2013): 447–55.</li> <li>• John Milton, "When I Consider How My Light Is Spent" (1655)</li> </ul>	<i>A Patch of Blue</i> (Dir. Guy Green, 1965; streaming from Amazon)	<p><b>AT SPS</b> Joseph Straus, CUNY Graduate Center</p> <p>Broken Beauty: Musical Modernism and the Representation of Disability, Book Talk &amp; Signing</p>

	<ul style="list-style-type: none"> <li>• Julia Miele Rodas, “On Blindness,” <i>Journal of Literary &amp; Cultural Disability Studies</i> 3.2 (July 2009): 115–130.</li> <li>• Terry Rowden, <i>The Songs of Blind Folk: African-American Musicians and the Cultures of Blindness</i> (University of Michigan, 2009): 1-13 and 105–121.</li> <li>• Will Fulton, “Stevie Wonder’s Tactile Keyboard Mediation, Black Key Compositional Development, and the Quest for Creative Autonomy” in <i>The Oxford Handbook of Music and Disability Studies</i> (Oxford, 2015): 272-93.</li> </ul> <p><b>If you want more:</b></p> <ul style="list-style-type: none"> <li>• Georgina Kleege, <i>More Than Meets the Eye: What Blindness Brings to Art</i> (2017), excerpts</li> <li>• Georgina Kleege, <i>Sight Unseen</i> (Yale, 1999).</li> <li>• Helen Keller, <i>The Story of My Life</i> (1903).</li> <li>• Stephen Kuusisto, <i>Planet of the Blind</i> (Delta, 1998).</li> </ul>		Reception at 5:30; talk at 6:30
Nov 14 JS	<p><b>Deafness</b></p> <ul style="list-style-type: none"> <li>• Douglas Baynton, “Deafness,” in <i>Keywords for Disability Studies</i>, Rachel Adams, Benjamin Reiss, and David Serlin, eds. (NYU, 2015): 48–51.</li> <li>• Douglas C. Baynton, “Beyond Culture: Deaf Studies and the Deaf Body” in <i>Open Your Eyes: Deaf Studies Talking</i>, H-Dirksen L. Bauman, ed. (University of Minnesota Press, 2008): 293–313.</li> <li>• H-Dirksen L. Bauman and Joseph J. Murray, “Deaf Studies in the 21<sup>st</sup> Century: ‘Deaf Gain’ and the Future of Human Diversity” in <i>The Disability Studies Reader</i> (4<sup>th</sup> ed.), Lennard Davis, ed. (Routledge, 2013): 246–60.</li> <li>• H-Dirksen L. Bauman, “Introduction: Listening to Deaf Studies,” in <i>Open Your Eyes: Deaf Studies Talking</i> (University of Minnesota Press, 2008): 1–32.</li> <li>• Jessica A. Holmes, “Expert Listening beyond the Limits of Hearing: Music and Deafness,” <i>Journal of the American Musicological Society</i> 70.1 (Spring 2017): 171-220.</li> <li>• Lennard Davis, <i>Enforcing Normalcy: Disability, Deafness, and the Body</i> (Verso,</li> </ul>	<i>Sound and Fury</i> (Josh Aronson, 2000; streaming from Amazon)	No lecture

	<p>1995): 100–25.</p> <p><b>If you want more:</b></p> <ul style="list-style-type: none"> <li>• Jeannette Di Bernardo Jones, “Imagined Hearing: Music-Making in Deaf Culture,” in <i>The Oxford Handbook of Music and Disability Studies</i>, Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus, eds. (Oxford, 2015): 54-72.</li> <li>• Leah Hager Cohen, <i>Train Go Sorry: Inside a Deaf World</i> (Vintage, 1995).</li> </ul>		
<p>Nov 21 JS</p>	<p><b>Idiocy</b></p> <ul style="list-style-type: none"> <li>• Joseph Straus, “Idiocy” in <i>Broken Beauty: Musical Modernism and the Representation of Disability</i> (Oxford, 2018): pp?</li> <li>• Joseph Straus, “Idiots Savants, Retarded Savants, Talented Aments, Mono-Savants, Autistic Savants, Just Plain Savants, People with Savant Syndrome, and Autistic People Who Are Good at Things: A View from Disability Studies,” <i>Disability Studies Quarterly</i> (2014). <a href="http://dsq-sds.org/article/view/3407/3640">http://dsq-sds.org/article/view/3407/3640</a></li> <li>• James Trent, “The Menace of the Feeble-minded” in <i>Inventing the Feeble Mind: A History of Mental Retardation in the United States</i> (University of California Press, 1994): 131–183.</li> <li>• Karen Keely, “Sexuality and Storytelling: Literary Representation of the “Feeble-minded” in the Age of Sterilization,” in <i>Mental Retardation in America: A Historical Reader</i> (New York University Press, 2004): 207–222.</li> <li>• Patrick McDonagh, “Introduction: Idiocy, Culture, and Human Relations” in <i>Idiocy: A Cultural History</i> (Liverpool University Press, 2008): 1–23.</li> </ul> <p><b>If you want more:</b></p> <ul style="list-style-type: none"> <li>• Alice Munro, "Child's Play" in <i>Too Much Happiness</i> (Knopf Doubleday, 2009): ??.</li> <li>• Gerald Schmidt, “Fictional Voices and Viewpoints for the Mentally Deficient, 1929–1939,” in <i>Mental Retardation in America: A Historical Reader</i> (New York University Press, 2004): 186–206.</li> </ul>	<p><i>Forrest Gump</i> (Dir. Robert Zemeckis, 1994; streaming from Amazon)</p>	<p>No lecture</p>

	<ul style="list-style-type: none"> <li>• Licia Carlson, “Music, Intellectual Disability, and Human Flourishing,” in <i>The Oxford Handbook of Music and Disability Studies</i>, Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus, eds. (Oxford, 2015): 37–53.</li> <li>• Michael Bérubé, <i>The Secret Life of Stories: From Don Quixote to Harry Potter, How Understanding Intellectual Disability Transforms the Way We Read</i> (NYU Press, 2016).</li> <li>• McDonagh, Patrick et al. eds. <i>Intellectual Disability: A Conceptual History, 1200–1900</i> (Manchester University Press, 2018).</li> </ul>		
Nov 28 JS	<p><b>Performance. Disability as performance. Performers with disabilities.</b></p> <ul style="list-style-type: none"> <li>• Stephanie Jensen-Moulton, chapter in progress</li> <li>• Petra Kuppers, “Performance,” in <i>Keywords for Disability Studies</i>, Rachel Adams, Benjamin Reiss, and David Serlin, eds. (NYU, 2015): 137–39.</li> <li>• Rosemarie Garland-Thomson, <i>Staring: How We Look</i> (Oxford University Press, 2009): 13–23 and 33–46.</li> <li>• Joseph Straus, “Performing Music and Performing Disability” in <i>Extraordinary Measures: Disability in Music</i> (Oxford, 2011): 125–149.</li> <li>• Blake Howe, “Paul Wittgenstein and the Performance of Disability,” <i>Journal of Musicology</i> 27.2 (2010): 135–180.</li> <li>• Stefan Honisch, “Re-narrating Disability through Musical Performance,” <i>Music Theory Online</i> 15 (2009).</li> </ul> <p><b>If you want more:</b></p> <ul style="list-style-type: none"> <li>• Blake Howe, “Disabling Music Performance,” in <i>The Oxford Handbook of Music and Disability Studies</i>, Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus, eds. (Oxford, 2015): 191–209.</li> <li>• George McKay, “<i>Corpus crippus</i>: Performing Disability in Pop and Rock” in <i>Shakin’ All Over: Popular Music and Disability</i> (Michigan, 2013): 87–119.</li> </ul>	Gershwin, <i>Porgy &amp; Bess</i> (Samuel Goldwyn Company, 1959)	<p><b>AT GC</b> Stephanie Jensen-Moulton, Brooklyn College</p> <p>topic: Disability &amp; Opera</p> <p>Reception at 5:00 pm, talk at 6:30 pm</p>
Dec 5	Student Presentations		
Dec 12	Student Presentations		

## REQUIREMENTS

- Weekly response papers (3-4pp). A response to any aspect of the assigned reading. May be a traditional critical essay or may take a more creative form (we will discuss in class). **Due at 10AM on Tuesday (the day before class).**
- Weekly commentaries on response papers (1-2pp). A brief commentary on the response papers by two of your classmates. **Due at 10PM on Tuesday (the day before class).**
- Presentation. An informal description of your final paper-in-progress. 15 minutes.
- Final Paper (15-20pp).
  - Topics due in writing, October 24.
  - Abstract, bibliography, and outline due in writing, November 14.
  - Complete draft due on December 5 (the date of the Presentation). Your draft will be returned promptly with our comments.
  - Final paper due January 2, 2019.

## GRADING

- 50% Weekly essays and commentaries. These will not be graded, nor will we offer written comments or evaluations. If you do them in a timely fashion, at reasonable length, and with suitable seriousness, you will receive an A for this portion of the class.
- 50% Presentation and Final Paper. These will be graded in a more traditional way.